DOCUMENT RESUME

ED 380 382 SO 024 742

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TITLE Alaska Women in History Poster, 1988. Teacher's Guide.

INSTITUTION Alaska State Dept. of Education, Juneau.
PUB DATE 88
NOTE 31p.; Cover title is: Celebrating Alaskan Women in the Arts & Women's History Month.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Elementary Secondary Education; *Females; Feminism; Music; Planning; Poetry; Social Studies; State Curriculum Guides; Story Telling; United States History; Units of Study; Womens Education; *Womens Studies
IDENTIFIERS *Alaska; McCleery (Nancy); Peratovich (Selina); Rosenthal (Linda); Smith (Molly); Weaving

ABSTRACT

This study guide focuses on notable Alaskan women and is intended for use with Women in History Month. The works of poet Nancy McCleery are incorporated in the following lessons: (1) "Writing/Visual Arts Collaboration: Alaskan Animals Similes Mural"; and (2) "Writing/Visual Arts Collaboration: Poems and Drawing Collaboration." Basket-weaver Selina Peratrovich is featured in the lessons: (3) "Making a Basket"; and (4) "Haida Culture Discussion Questions." Violinist Linda Rosenthal is highlighted in the lessons: (5) "Music Appreciation/Creative Movement"; (6) "Music Interpretation"; (7) "Creating Your Own Music"; (8) "Creating Your Own Musical Instruments." Theater director Molly Smith is the focus of lessons: (9) "Group Collaboration: Retelling a Traditional Tale"; and (10) "Individual Talents." Biographical information on these women and a Collaboration Evaluation checklist also is included. Lessons address both older and younger students. (EH)

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CELEBRATING

Alaskan Women in the Arts & Women's History Month

ED 380 382

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Alaska Department of Education

1988 Alaska Women In History Poster
Teacher's Guide

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These lessons and the biographical information were prepared by Mary Beaumont and Debbie Piper for the Alaska Department of Education for use during Alaskan Women in History Month.

NANCY MCCLEERY

Nebraskan born Nancy McCleery has always loved poetry. Throughout her childhood, both her parents and her teachers exposed her to poetry, establishing in her an appreciation of the music of our language. It was not until much later in her life, however, that her talent as a poet emerged.

Her first career was music. Teaching piano lessons at home enabled her to couple work with raising two children. Nancy didn't continue her formal education beyond high school until her late 30's, receiving her undergraduate degree in English when she was 40. At age 46 she received her Masters Degree. During these years Nancy seriously began writing poetry, encouraged by professors who admired her work.

Nancy is currently teaching poetry writing at the Anchorage Community College. She also brings her poetry, and her enthusiasm for other poets' work, to many other places, including schools, nursing homes, and prisons. Children have practiced at becoming poets under her tutelage in Poets-in-the-Schools programs and Fine Arts Camps in Alaska and Nebraska. In 1984, she and Paula Dickey, a visual artist, teamed up to create a ceramic tile wall in Rabbit Creek Elementary School in Anchorage. Entitled "Language/Image", the hall-length mural of calligraphied tiles features poems written by students during a workshop with Nancy. For her, this collaboration turned out to be a "permanent statement for poetry and the potential that young people have for expressing themselves."

Two more of Nancy's works involved collaboration with artists in other fields. Nancy's poetry, along with David Edlefsen's collages, was featured at the Visual Arts Center of Alaska's exhibit, Runes and Ruins. Thirty-two of Nancy's poems of goddesses, gods, spirits, and angels complemented Edlefsen's mixed media display.

Working with Nebraskan musician Robert Walters, Nancy has composed three libretti. Mr. Walters supplied the overall vision for the operatic works, while Nancy researched and composed the verses. The music was created to mesh with the words, which were edited as needed.

Nancy's latest book, Staying the Winter, The Cummington Press, 1987, a limited edition printed letterpress, is a collection of 37 poems filled with images of the two regions where she has lived, Nebraska and Alaska. These regions are subtly contrasted in such poems as "Monarch", "Family on the Platte" and "Plum Blossoms". Her style blends imagery, history, culture, and a sense of place.

In the following lesson plans, we have included several of Nancy's poems as models and inspirations, but Nancy herself encourages teachers to use poetry that they themselves love, and we encourage you not to limit yourself to Nancy's work alone. We hope that your love of language and poetry will touch the hearts of the young writers in your classroom.

LESSON ONE

ARTIST: POET NANCY MCCLEERY

Topic: Writing/Visual Arts Collaboration: Alaskan Animals Similes Mural

Grade Level: K-2

Goal: The class will produce a bulletin board mural depicting favorite Alaskan animals, with poems made of the class's similes for each animal.

Preparation: Plan to do this project over an entire week. Enlist parent help to build the mural. Gather drawing paper, paint, sponges, and butcher paper for mural background.

Lesson Plan:

1. Explain the goals of this project to the class -
    a. Emphasizing the ways in which the class will have to work together: painting the mural;
    b. Contributing similes for group poems, listening to each other's ideas;
    c. Helping each other with drawings;
    d. Individuals will have to contribute to the project: making an animal to put on the mural, helping with lettering on the bulletin board.
2. Brainstorm a list of Alaskan animals. In a class discussion, choose 4 of those animals to feature in poems. Try to reach a consensus rather than voting on the animals, which might leave some members of the class unhappy.
3. During the week, set aside 15-minute periods to create clusters of similes for each animal; e.g. a bear is like a furry mountain.
4. Have the student take turns sponge painting the mural background, providing habitats for the animals your class has chosen. Parent volunteers could supervise this part of the project.
5. Have each student choose the animal she/he wishes to draw. Group students together by the animals chosen. Explain that each student will make an animal, but that ideas for how to draw and color the animals can be discussed, and that in a collaboration it's fun to let a friend use your good idea.
6. Ask for volunteers to hand-letter the simile poems on paper. An alternative: Have an upper grade student join your collaboration and use a computer program such as Print Shop to type the poems, making extra copies to send home with the students.
7. With the class, discuss all the ways the animals and poems could be arranged on the board and then staple the animals and poems up in the arrangement chosen.

Resources: Teaching Poetry to Children, by David Greenburg, Continuing Education Publications, 1633 S.W. Park, PO Box 1491, Portland, OR 97207

Rose, Where Did You Get That Red? Teaching Great Poetry to Children by Kenneth Koch, Vintage Books, a Division of Random House, Inc.

LESSON TWO

ARTIST: POET, NANCY McCLEERY

Topic: Writing/Visual Arts Collaboration: Poem and Drawing Collaboration

Grade Level: 3-12

Goal: In a partnership or trio, students will produce a poem and a poster for a bulletin board display, or a poem and drawing for a book.

Preparation: Gather art materials your students will need for the visual arts aspect of the collaboration. Make copies of the collaboration evaluation (see Appendix A) for each student. Choose a poetry formula for your students to use. (See the suggested formulas attached to this lesson plan.)

Lesson Plan:

1. Explain the goal of the partner collaboration, sharing models of the poetry pattern you have chosen for your class to use.

2. Discuss the process of working in a collaboration, particularly the ideas of reaching a consensus, finding compromises, and trusting your partner. Introduce the evaluation form to be used at the end of each day of the collaboration. For older students it is suggested that their grade for this project be based on both the finished product and the quality of the collaboration evaluation.

3. Give the class a framework and timeline for project completion, such as the following:

   Monday: Complete a fast write (rough draft) of your poem. Include any and all ideas, no matter how outlandish they might seem.

   Tuesday: Revise your poem. Take out ideas you feel don't work well; add new ideas; make ideas you like better by adding interesting words and details. Get a response to your poem from other students and from one adult, either at home or at school.

   Wednesday: Make a final revision based on your responses. Edit your poem for spelling, grammar, and punctuation.

   Thursday and Friday: Use the art materials provided to show your poem visually. Type or rewrite your poem for display.

   Daily: Add comments to your evaluation form.

4. Provide an audience for the completed work: Hallway display, poetry reading for another class, perhaps a book compilation for the school library. Make an audio tape to go with the book, so younger children can enjoy the poems.

Alternatives/Extensions:

Pick a theme for your students' poems as McCleery and Edlefsen did in the "Runes and Ruins" Exhibit.

In high school and junior high school, have an art class and English Class collaborate, to model more closely the "Runes and Ruins" collaboration.

Have students work absolutely alone to create a poem. Discuss with the class the differences between solo and collaborative work. Have older students write an explanation of which work style they prefer and why.

Resources:

Teaching Poetry to Children, by David Greenburg, Continuing Education Publications, 1633 S.W. Park, PO Box 1491, Portland, OR 97207

Rose, Where Did You Get That Red? Teaching Great Poetry to Children by Kenneth Koch, Vintage Books, a Division of Random House, Inc.

Writing and Drawing Collaboration

Suggested Poetry Formula for Older Students

1. Poem made up of questions as in Nancy McCleery's poem "Percival's Final Questions"

Percival's Final Questions

Which earth is this, present of absent?
Which crevasse is this, wider, narrower?

Which unuttered work, not my own,
which past events, which darkness
will lift away forever?

What unrequited passion will shake
its turbulent waters over my death bed?
And when did I ever fully live?

In which hour was I ever truly innocent?
Which cup did I refuse?

Which embrace will prevail,
will mark my life?

Which will come from my hands
as a deathless gift?
And in whose mind,
as on a tabula rasa,
will my guilt rest?

In what guise do I wait,
am I awaited? Do I follow along?
Am I to find the Host?
Gods gift? The Wine?

What yellow bird sings?
What darker now my arms, my smile?

Nancy McCleery
(from Runes and Ruins)

Writing and Drawing Collaboration

Suggested Poetry Writing Formula for Older Students:

2. Poem using repeated prepositional phrases as in Nancy McCleery's poem "Song for Two Hands, Tudor & C Streets"

Song for Two Hands, Tudor & C Streets

Against the first snowfall, against the seven a.m. dark,
exhaust fumes and breath turning to ice fog,

the man in the yellow '83 Ford Courier pickup,
in the grey serge suit, in the ivy league haircut,

in the left turn lane, his eyes on the traffic light,
plays a silver penny-whistle.

Writing and Drawing Collaboration

Suggested Poetry Formulas for Younger Students:

1. I used to think..... I used to be.....
   But now I know..... OR But now I am.....

These two phrases repeat throughout the poem, finished by the student in a variety of ways.

Example:

I seem to be a misty cloud
But I really am a shining star.
When I am mad I am a devil
But I really am an angel.

When I seem to be tuned in
I really am tuned out.
I'm floating about in the clouds
soaring everywhere.

I seem to be sad
But really my spirit is jumping inside me.
I seem to be a failing planet
But I really am a shining star.

My eyes are dark blue
But they seem to be unfinished songs.
I seem to be a chocolate lily
But I really am a rose.

I seem to be something else
But I am me.

By Shoni Fee
4th grade
McNeil Canyon Elementary
Homer, Alaska

2. Simile Poems

Example:

A horse is like a flying angel,
His eyes are like gentle songs.
Its coat shines as if the sun shone beneath it.
When you ride a horse it's as if you're riding a butterfly
on gentle wings.
A horse is as gentle as a kitten
and as beautiful as a rose petal.
The blaze on their forehead is like a falling star.
Its coat is as soft as the down on a baby bird.

By Wikima Butters
4th grade
McNeil Canyon Elementary

SELINA PERATROVICH
DELORES CHURCHILL

Selina Peratrovich was born before the turn of the century in the Haida village of Masset, Queen Charlotte Islands, British Columbia. As a member of the Haida culture, Selina learned to weave as a natural part of her homemaking duties. Haida women wove such utilitarian pieces as waterproof hats, cups, berry picking baskets, mats, and storage containers. Weaving skills were essential. If a woman did not know how to weave, she lacked the respect of the community at large.

Selina learned to weave in a traditional way. Being an apprentice to a master weaver meant learning by watching. The apprentice spent many hours, spread over many years, in silent observation of the master weaver's skills. In return for the privilege of learning to weave, the apprentice was expected to gather spruce roots and cedar bark for her instructor to use. The master weaver's discards became the young student's only material for experimentation.

Selina's daughter, Delores Churchill, learned the art of basketry non-traditionally, in a museum workshop taught by Selina, but Delores, along with her two young daughters, Holly and April, weaving materials for her mother, the master weaver. Selina, a perfectionist in her art, insisted that Delores serve a seven year apprenticeship before she was allowed to teach basketry to others.

Selina taught classes and workshops right up to her death at age 95 in 1984. Many of her workshops were taught jointly with Delores. Because the family now lives in Ketchikan, Alaskan communities have been the most frequent locales for their classes, but participants in Canada, Hawaii, and California have also benefited from their instruction.

This mother an daughter team received national recognition for their work when they were invited to exhibit and demonstrate Haida Basketry in the American Folklife Festival at the Smithsonian Institute in Washington, D.C. in 1984, and these women's baskets have been exhibited at the Museum fur Volkerkunde in Hamburg, West Germany. For commitment to native art, Delores was granted the Alaska State Legislative Award, and Selina was the recipient of the Governor's Award for the Arts.

Expert Northwest Coast basket makers are rare in modern times. This family, however, has an intense dedication to maintaining a fading art. A third generation of weavers joined Selina and Delores when Delores' daughters chose to continue the family tradition. April Varnell learned to weave by watching her grandmother. Adhering to Haida tradition, Selina had refused to teach April or her sister, Holly Churchill, basket weaving while they were raising young children, so April spent many hours just visiting and chatting with her grandmother as she worked, learning the skills as her grandmother had so long ago, by watching. Holly convinced her mother to teach her the skills she would need to master the art of Haida weaving. Selina accepted Holly's first basket with suprise--and a bit of criticism. "You wet your cedar strips too much." Holly had become a weaver.

As these women enter the forests of Southeast Alaska to gather weaving supplies, they find tangible ties to their ancestors. The cedar trees still bear the marks where early generations gathered materials. These forbears obviously gathered materials with great care, so as not to kill the trees. Because of their conservation efforts over hundreds of years, the forests have been preserved for those carrying on a tradition today. Their ancestors' respect for nature humbles this latest generation of basket makers. Delores particularly senses that they were thinking of her as one of the generation to come as they painstakingly preserved their resources. "They loved me," she says. "They saved the trees." Delores is strongly motivated, as are her daughters, to give something back to her culture. Her particular love is to reach Native Alaskan teenagers with her skills and knowledge of Haida tradition. It is with great pride that these women weave to keep their culture alive.

LESSON THREE

ARTISTS: **BASKET WEAVERS, SELINA PERATROVICH, DELORES CHURCHILL, HOLLY CHURCHILL, AND APRIL VARNELL**

Topic: Making a Basket

Grade Level: K-6

Goal: A class of older students will learn to make a simple basket. Each older student will then get a partner from a class of younger students and teach her/him how to make the basket.

Preparation: Gather enough plastic margarine containers for two classes, yarn, raffia or other weaving material, and large-eyed needles.

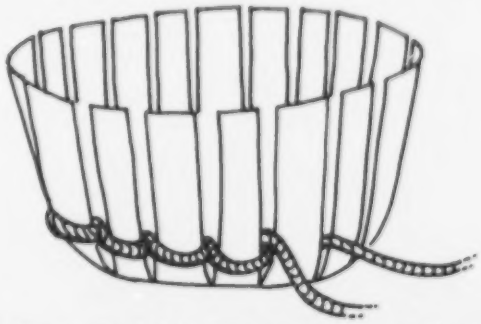
Lesson Plans:

Basket Instructions:

1. Cut slits at one-inch intervals from the rim of the containers all the way down the side to the bottom of the container.

2. Cut a 2-yard piece of yarn, or other weaving material, fold it in half and slip the fold around a spoke of the basket.

3. Twine the yarn around the spokes, crossing the back yarn over the front before each new spoke.



4. Add a new color of weaving material in the same way you began the first strand. Thread the loose ends of the first strand in a needle and slip them under the twining to the bottom of the basket, trimming any loose ends.

5. Continue twining until the spokes are entirely covered by yarn.

Getting Ready to Teach:

1. Discuss with the older students the qualities of an effective teacher. Emphasize praising, listening, modeling, and patience. You may want to role play the basket weaving lesson, having half the older students take on the role of a younger child.

2. Plan a getting-to-know you activity for the two classes before you begin the basket making session.

After Teaching:

1. Discuss the teaching process with the older students. Talk about what worked well, what problems they encountered, and how they solved them.

Optional:

1. Make a display of baskets with a photo of each partnership at work.
2. Have partners exchange thank you letters with each other after the project is completed.
3. Teach this lesson in the traditional Haida way, by not talking, merely demonstrating.

LESSON FOUR

ARTISTS: **BASKET WEAVERS, SELINA PERATROVICH, DELORES CHURCHILL, APRIL VARNELL AND HOLLY CHURCHILL**

Topic: Haida Culture Discussion Questions

Grade Level: 4-12

Goal: Using information from the basket weavers biographical sketch, students will participate in a class or small group discussion of these questions:

1. Dolores Churchill feels grateful to her Haida ancestors for preserving the forest for her. What environmental or cultural legacies should we leave for our descendants? How might we show our descendants that we cared about them?

2. Weaving skills were important to the Haida people. In a brain-storming session list all the possible ways weaving could be useful in Haida daily life. Which do you think has been more important to the advancement of civilization -- the invention of weaving or the invention of the wheel?

3. Haida women with young children were prohibited from spending time learning to weave. Why do you suppose a culture would have such a prohibition? Today many women have both a career and a family to raise. Discuss the differences between the Haida Lifestyle and the modern American lifestyle. Should our society help families so that women with young children can choose to stay at home with them? How can out society support women who choose or have to work outside the home?

4. Selina Peratrovich learned to weave by watching a master weaver. What are the pros and cons of learning a skill by simply watching a master with no verbal communication? In a brainstorming session, list skills which could be taught by demonstration only. Make another list of skills that require verbal instruction.

LINDA ROSENTHAL

Violinist Linda Rosenthal has dedicated her life to the study and appreciation of classical music. From early music studies in Chicago at the age of six, she rapidly progressed to winning, at the age of ten, a solo violin appearance with the Chicago Symphony. During her high school years her dedication to music and her participation in school orchestras gave her confidence in herself, and a feeling of belonging, so important in a person's teenage years.

Further studies in music at the University of Indiana and post graduate work with Jascha Heifetz in Los Angeles established her life's work as a musician. She began performing in recitals and concerts worldwide. Artists-in-Residence programs have allowed her to combine performing and teaching in workshops in Vermont and Alaska. She has attended music festivals across the nation. She has appeared at the International Bach Festival in Madeira, Portugal and has been a chamber music coach in Okinawa, Japan. As Linda says, "I've gone all over the world, thanks to my violin."

Alaska, especially, has enjoyed Linda's musical gifts. The Alaska State Council on the Arts sponsors her concerts in many Alaskan communities, from logging towns in Southeast Alaska to settlements above the Arctic Circle. Along with this busy touring schedule, Linda also works as Associate Professor of Music at the University of Alaska, Southeast, where she shares her talents with students of violin and chamber music. She is music director of the Annual Alaska String chamber Music Symposium, which she founded in 1977. She also founded and directs the Juneau Jazz and Classics Festival, a week long celebration of music from these distinctive musical traditions.

Linda's first solo recording will be released this spring. Featuring 19th century romantic music, the record is a collection of her favorite pieces, including "Hora Stacatto", a Rumanian dance, "Perpetual Motion", "A Lullaby', and "Bohemian Fantasy". Pianist Lisa Bergman, from Seattle, accompanies Linda on the recording.

Linda has loved music all her life and feels fortunate that this love is also her profession. For her the countless hours of practice she must put in as a master artist are exhilarating, an opportunity to create her personal communication of the composer's score. Much of Linda's practice is done in solitude, but when making music for an audience she is always with others. Rehearsals are a collaborative effort as the musicians work to establish personality and an interpretation of the pieces they will play. It is this ability to produce music full of life and style that has earned Linda a reputation as one of the most dedicated and gifted performers in Alaska.

The lesson plans which follow include opportunities for students both to appreciate and to make music with classmates.

LESSON FOUR

ARTIST: VIOLINIST, LINDA ROSENTHAL

Topic: Music Appreciation/Creative Movement

Grade Level: K-3

Goal: Students will express themselves with body movements while listening to classical music.

Materials and Preparation: Obtain a recording of classical music. Among Linda Rosenthal's favorites are "Hora Stacatto", "Perpetual Motion", "A Lullaby", and "Bohemian Fantasy."

Display the "Alaskan Women in History" poster and become familiar with Linda Rosenthal's biographical information.

Take your class to an area that has wide open space.

Lesson Plan:

1. Introduce Linda Rosenthal to the class, using the "Women in Alaska History" poster. Explain to the class that music can be interpreted by different people in different ways. Explain that Linda Rosenthal interprets music on her violin. Today they will be interpreting music using their bodies.

2. While students are seated instruct them to show the feelings they get from the music by moving different parts of their bodies. Tell them to get up as soon as they have a feel for the music and can show that feeling by their movements. Turn on the music.

Variation/Follow-up Activity:

Explain to the students that Linda Rosenthal has a particular fondness of these pieces. Ask students to predict why this music might appeal to a musician.

LESSON FIVE

ARTIST: VIOLINIST, LINDA ROSENTHAL

Topic: Music Interpretation

Grade Level: K-12

Goal: Students will express themselves visually while listening to descriptive music.

Materials and Preparation: Obtain and become familiar with a recording of descriptive music. For example: "Death Valley Suite" by Grofe, "Grand Canyon Suite" also by Grofe, "Carnival of Animals" by Saint Saens, or "Pictures at an Exhibition" by Mussorgsky.

Drawing paper and crayons, markers, or water color paints.

Lesson Plan:

1. Explain to the students that they will be hearing a picture today instead of the customary seeing of pictures. Composers sometimes use sound to create a picture of places and things. Encourage them to use their imagination as they listen to the piece of music you are about to play.

2. Have students close their eyes while you play several excerpts of the music. Ask children to share images that were created for them by the music. Accept all reasonable responses.

3. Distribute paper and crayons, markers, or water colors and play a new selection of the music. Students are to depict on paper their images while listening to the music.

4. Allow students to show their pictures or display them in the classroom.

Variation/Follow-up Activity:

Instead of having students draw their images, this can be a writing exercise where they write what they see and read their pieces to each other.

LESSON SIX

ARTIST: VIOLINIST, LINDA ROSENTHAL

Topic: Creating Your Own Music

Grade Level: 3-8

Goal: Students will develop an awareness of sound produced by non-musical objects, arrange the sounds for an interesting effect, and record the notation as a collaborative effort.

Materials and Preparation: Prepare a copy of "Sound Notation" on the chalkboard or on an overhead transparency.

Reproduce enough "Sound Notation" sheets for each group of 4 in your class. Reproduce enough "Collaboration Checklists" for each group of 4 in your class, if you will be using them.

Lesson Plan:

1. Brainstorm with students all of the objects in the classroom that can produce a sound; i.e., ruler tapping on a desk, chalk writing on the board, pencil sharpener rotating. Give children the opportunity to demonstrate the sounds. Explore ways to change the sounds to make them more interesting; i.e., combining them, making them louder.

2. Explain to the class that you are going to create a piece of "music" with these objects that will last about 10 seconds. List 4 of the non-musical instruments in the right-hand column of the "Sound Notation" chart on the board. Ask for 4 volunteers to demonstrate all of the instruments for ten continuous seconds as you point to each of the ten columns. If the chart were to be filled out it would look like this:

INSTRUMENT	1	2	3	4	5	6	7	8	9	10
Ruler	*	*	*	*	*	*	*	*	*	*
Pencil Sharpener	---	---	---	---	---	---	---	---	---	---
Typewriter	0	0	0	0	0	0	0	0	0	0
Chalk	X	X	X	X	X	X	X	X	X	X

3. Explain that you will now use the chart to mark when each instrument will be played, in an effort to create music that is more interesting and appealing. Ask students to suggest when their instrument will be in use and when it will be at rest. Record the suggestions on the chart. To avoid confusion, use a separate symbol for each instrument. Ask for suggestions as to how you can show loud and soft sounds on the Sound Notation chart. (Possibly large symbols for loud, small for soft.)

Example:

INSTRUMENT	1	2	3	4	5	6	7	8	9	10
Ruler	*		*		*		*		*	
Pencil Sharpener	---	---		---	---		---	---		---
Typewriter	0	0	0	0		0	0	0	0	
Chalk	X	x	X	x	X	x	X	x	X	x

4. Encourage several different groups of students to play the music notation just developed.

5. Evaluate by comparing to the initial demonstration when all 4 played for the full ten seconds.

6. If you have been using the Collaboration Checklist, remind students of the elements, and explain that the next activity is a collaborative effort.

7. Establish groups of 4 students who will be working together. Distribute "Sound Notation" charts and "Collaboration Checklists" if you are using them.

8. Allow students time to work in their groups, developing their own musical sequence by using non-musical instruments around the room and recording it on the chart.

9. Encourage each group to perform their sequence for the class. Request suggestions from the class for titles to each piece. Discuss how different pieces have different personalities and communicate different effects to the audience. After all groups have performed, suggest each group get together to decide on a title for their non-musical sequence.

Optional Activities/Extensions:

Musical instruments can be supplied in place of classroom objects; i.e., rhythm sticks, maracas, cymbals, drums, triangles, etc.

SOUND NOTATION

Group members:

_____

_____

_____

_____

INSTRUMENT	1	2	3	4	5	6	7	8	9	10

Title: _____

LESSON SEVEN

ARTIST: VIOLINIST, LINDA ROSENTHAL

Topic: Creating Your Own Musical Instruments

Grade Level: 3-8

Goal: Students will make various musical instruments and use them in collaboration with their peers.

Materials and Preparation: Gather materials to make non-conventional musical instruments or assign students the task of bringing in their own materials. (See suggested list in Lesson Plan below.)

Prepare a copy of "Music Notation" chart on the chalkboard or on an overhead transparency.

Reproduce "Music Notation" worksheet for each group of students. If you will be using the "Collaboration Checklist," reproduce one for each group, as well.

Lesson Plan:

1. Explain to the class that they will be making some of their own musical instruments in class. These instruments will be used to make music in the same way interesting sounds were made with non-musical instruments previously (see lesson called "Creating Your Own Music").

   Suggestions: Glass bottles or jars can be filled with different amounts of water and tuned to the notes of a C scale.

   Unsharpened pencils or 3/8" dowels (12" long) may be used for rhythm sticks.

   Coffee cans with both ends removed and covered with plastic lids can replace drums.

   Shakers or small jars with popcorn, dried beans, or rice will produce various effects of maracas.

2. Allow students time to make and experiment with their instruments. Have them demonstrate the instruments to each other.

3. Form groups of children on the basis of musical instruments. Each group should contain a variety of instruments.

4. Demonstrate how the "Music Notation" chart can be used to record the sequence of music being played, using the enlarged version you have prepared.

Example:

INSTRUMENT	1	2	3	4	5	6	7	8	9	10
Glass Jars	C	D	E	C	D	E	C	D	E	C
Drums	X			X			X			X
Rhythm Sticks		O	O		O	O		O	O	
Maracas	-----	-----	-----				-----	-----	-----	

5. If you have been using the Collaboration Checklist, remind students of collaborative behaviors.

6. Allow time for groups to practice their arrangements and record it on the chart. Instruct each group to discuss the personality of their piece and agree on a title for it.

7. Encourage groups to perform their pieces for the class.

8. Have each group evaluate the group's process by filling out their "Collaboration Checklist" (see Appendix A), if you have used it.

MUSIC NOTATION

Group members:

_____

_____

_____

_____

INSTRUMENT	1	2	3	4	5	6	7	8	9	10

Title: _____

MOLLY SMITH, et. al.

JAMIE MCLEAN, KATE BOWNS, VIKKI BENNER, NANCY SCHAUFELBERGER, DEBBIE BALEY, BARBARA CASEMENT

Molly Smith's dream came true in 1979 when she and her colleagues launched Perseverance Theater in Juneau, Alaska. Seven years before, at age 19, she had envisioned this theater, and after receiving her B.A. from Catholic University and her Masters degree from American University, she returned to Juneau with fifty used theater seats and her dream. She installed the seats in a building with low ceilings and coffee can stage lights and her dream became real. One of the first plays produced there was "Pure Gold," by Susie Gregg Fowler, a play based on interviews with long-time Alaskans and performed in Readers Theater style. "Pure Gold"'s reception far exceeded expectations. What was to be a two-week run became more than 150 performances around the State.

Since this beginning nine years ago, the theater, whose name came from an old mine outside of Juneau, has grown to be one of the largest arts organizations in the State. The community of Juneau now enjoys five large scale, mainstage productions each year in a larger theater which was added to the original facility. Productions have been diverse, from Shakespeare's "Macbeth" to Caryl Churchill's "Top Girls"; from Bertold Brecht's "Mother Courage and Her Children" to Dario Fo's "We Won't Pay! We Won't Pay." Other productions include "The Greeks," "You Can't Take It With You," and "Cat on a Hot Tin Roof."

Perseverance Theater is a center for artistic growth in Alaska. Working with the University of Alaska, Juneau, the theater regularly offers classes and workshops. The Summer Theater Arts Rendezvous is an annual intensive program that matches the needs of Alaskan artists to the talents of visiting national experts. For the past seven years, the Theater has sponsored an annual statewide playwrighting contest, The Great Alaskan Playrush. Some winning plays have been produced at Perseverance, while others have been produced in locations across the country.

The backbone of Perseverance Theater is a group of dedicated professionals.

Molly Smith: Artistic Director and Director
Kate Bowns: Production Manager, Director and State Manager
Vikki Benner: Volunteer Coordinator, Lighting Designer and Stage Manager
Nancy Schaufelberger: Office Manager, Poet and Playwright
Barbara Casement: Costumer and Actor
Debbie Baley: Producing Director, Actor and Playwright
Jamie McLean: Training Director, Director and Actor
Lee Riggs: Master Electrician and Designer
Tom Linklater: Outreach Coordinator, Actor, Writer
Bill Ray: Visual Artist, Designer, Actor, Writer
Jack Cannon: Technical Director, Playwright, Songwriter, Actor

Seven members of this dynamic team are women. Each individual is a leader, a champion in her own area of expertise, with a strong sense of who she is. But these women each let go a part of themselves to the group process. Ideas for new productions flow in an atmosphere of respect, trust, and open-mindedness. Even when one of these women loses out in audition for a role in a play, she finds in this loss an opportunity to learn from the person who did get the part. Within the group, a rigid hierarchy does not exist and many decisions are made in a group process. Each woman thrives on the group's collective power to nurture a production to successful completion.

Having directed plays for more than ten years in this collaborative structure, Molly Smith has the confidence to experiment with the plays she produces. The process of interpreting a piece for production gives her theater a unique personality.

"The Water of Life," a Grimm's fairy tale, was reinterpreted with Asian motifs. This production was written by Bill C. Ray. The adaptation inspired the following lesson plans. Just as Molly Smith's early love of reading and participation in theater arts classes spurred her dream, we hope these plans nurture budding talent in your classroom.

LESSON EIGHT

ARTIST: THEATER DIRECTOR, MOLLY SMITH

Topic: Group Collaboration: Retelling a Traditional Tale

Grade Level: 3-12

Goal: In groups of 3 or 4, students will rewrite a traditional folk or fairy tale using Alaskan settings, characters, and situations. Each story will then be performed in Readers Theater style or as a puppet show.

Preparation: Gather copies of traditional tales. Gather puppet making materials if you choose to have puppet shows of each story.

Lesson Plans:

1. Choose one story to retell as a class, putting it on chart paper or on a transparency, so that students will have a model of a finished product. Explain that their finished stories will be performed for an audience. High school and junior high school students may be motivated by knowing they will perform for preschoolers or primary grade students.

2. Discuss the process of working in a collaboration, particularly the ideas of reaching consensus, finding compromises, and trusting your partner. Introduce the evaluation form to be used at the end of each day of the collaboration. For older students, it is suggested that their grade for this project be based on both the finished product and the quality of the collaboration evaluation.

3. Give the class this framework and timeline for project completion:

Day 1: Choose a story to retell. Begin your fast write (rough draft) of the story.

Day 2: Finish the retelling. Get a response to your retelling from your teacher. Revise by taking out ideas that don't work well, adding new ideas, making ideas better by adding more interesting words and details.

Day 3: Finish your revision; edit and recopy your story. Photocopy a copy of your story for each member of the collaboration.

Day 4: Practice reading your play in Readers Theater style.

Day 5: Teachers should arrange for an audience for story performances.

Alternatively: Provide students with time and materials to produce puppet plays for later performance.

4. On a daily basis, have students add comments to their collaboration evaluation form.

Optional:

You may choose to make one teacher-led group of the students in your class who have the most trouble working in a group setting. This will free the other students to focus on the project and make the group process more successful for everyone.

Resources: by Dick and Nora Dauenhauer.

LESSON NINE

ARTIST: ALL WOMEN FEATURED ON THE "ALASKAN WOMEN IN HISTORY" POSTER

Topic: Individual Talents

Grade Level: K-12

Goal: Students will become aware of their own talents and that there are many different ways to be talented. They will realize the importance of family traditions. By planning and producing an addition to a class bulletin board, they will share one of their individual talents or traditions.

Materials and Preparation: Clear a bulletin board and title it "Our Talents and Traditions." Prepare a model featuring your talent(s) using the lesson below.

Lesson Plan:

1. Using the "Alaska Women in History" poster, familiarize your students with the women on it and their accomplishments in their talent area.

2. Brainstorm with the class ways in which people are talented (sports, academics, crafts, etc.).

3. Brainstorm family traditions that students are aware of in their families.

4. Inform students that they will each be given a 12" x 18" piece of paper on which they will show either a talent of theirs or a family tradition. Give them a reasonable deadline for completing the assignment. Encourage them to discuss traditions with their relatives and include you in their planning if need be. For example, if a student's talent is music, perhaps they will use their bulletin board space to tell about their training and announce a time (prearranged with you) they will perform for the class.

5. Show them the example you have made that shows your talent or family tradition and display it on the bulletin board.

6. As students turn their bulletin board pieces in, encourage discussions about the particular areas of expertise or traditions depicted.

COLLABORATION EVALUATION

Name_____

A problem we had was:	We solved it by:

Tell about compliments or encouragement given by group members:

_____
_____
_____
_____
_____
_____
_____
_____
_____

We reached a consensus on these decisions:

_____
_____
_____
_____
_____
_____
_____

At the end of your collaboration, rate your group on this scale:
1 = never 2 = almost never 3 = sometimes 4 = almost always 5 = always

People in our group:

Were willing to compromise	1	2	3	4	5
Showed respect for each other	1	2	3	4	5
Were open-minded	1	2	3	4	5
Were good listeners	1	2	3	4	5
Were good at brainstorming	1	2	3	4	5